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'*Ermellino*, with Bibliography, Dr. Corrado Ricci writes of Leonardo in the Vatican, T. B. De Toni of a Vincian fragment, Edward McCurdy of Leonardo and War, Giuseppe Favaro writes of Leonardo and the bird embryology, while numerous other highly interesting and important collections complete the tenth volume which contains an extensive index embracing the entire publication from volumes I to X inclusive.

It is a rare and a pleasant thing to come upon a volume that is both authoritative in matter and unacademic in the manner of presenting it. *Convention and Revolt in Poetry* by John Livingston Lowes, Professor of English in Harvard University (Houghton Mifflin Company, Boston and New York), is such a work. The chapters which constitute the book were delivered as lectures at the Lowell Institute in Boston. The Roots of Convention; The Ways of Conventions; Originality and the Moulding of Conventions; The Hardening of Conventions and Revolt; The Diction of Poetry versus Poetic Diction; Rhyme, Metre and Vers Libre; The Incursions of Prose and the Vogue of the Fragmentary; The Anglo-Saxon Tradition—these are the headings of Professor Lowes's eight constructive and illuminating and thoroughly enjoyable chapters. Carlyle once said of Tennyson: "Alfred is always carrying a bit of chaos around with him, and turning it into cosmos." Apropos of this Professor Lowes writes: "Well, that is poetry's job, and it is amazingly like the enterprise of life. And one reason why poetry is worthy of the consideration of men and women breathing thoughtful breath, in this return to chaos, is the fact that poetry's essence is also, in a sense that is profoundly true—it is creative energy made effective through restraint."

Miniature or the Art of Limning by Edward Norgate, edited from the manuscript in the Bodleian Library and collated with other manuscripts by Martin Hardie (Oxford University Press, London and New York), comes to us with the imprint of the Clarendon Press, Oxford in a beautifully printed volume in limp vellum old style binding of a sort

to gladden the eyes of the bibliophile. "In the year 1735," says Martin Hardie in the introduction, "seven carts trundled along the road from Norwich to Oxford carrying the great collection of books and manuscripts bequeathed to the Bodleian Library by Thomas Tanner, Bishop of St. Asaph. In one of these carts was the manuscript of Edward Norgate's *Miniatura*, bearing on its fly-leaf, in the tremulous writing of old age, the signature of its previous owner, Sir John Holland, and his inscription, a common one in Seventeenth century books of recipes, *Secreta mea mihi*. The manuscript comprises forty-four folio pages containing a treatise on *Miniatura or the Art of Limning*, followed by nine folio pages of recipes for colors and perfumes. The water-mark of the paper on which the treatise is written is an elaborate 'pot mark,' closely resembling in design the marks of papers of 1634 and 1643 preserved in the town hall, Rochester. The manuscript was catalogued five years after its arrival by Thomas Toynbee of Balliol, and was entered again in the fuller catalogue, made in 1860 by the Rev. A. Hackman. . . . The importance of this manuscript was perhaps unrecognized until the appearance in 1904 of Dr. Williamson's *History of Portrait Miniatures*. The treatise was written in London between December 1648 and October 1650. Norgate was noted in his day for his illuminated penmanship. He taught art to the sons of the second Earl of Arundel. In 1639 he negotiated the purchase of paintings for the cabinet of Queen Henrietta Maria at Greenwich. In Brussels he met Rubens. He also visited Italy and the Levant for the purpose of buying paintings for Lord Arundel and sculpture for William Petty. From the student's point of view, Norgate's *Miniatura* is one of special value as a personal exposition of the whole art of miniature painting at that early day. The publication of this work by the Oxford University Press is a valuable contribution to the literature of the fine arts.

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